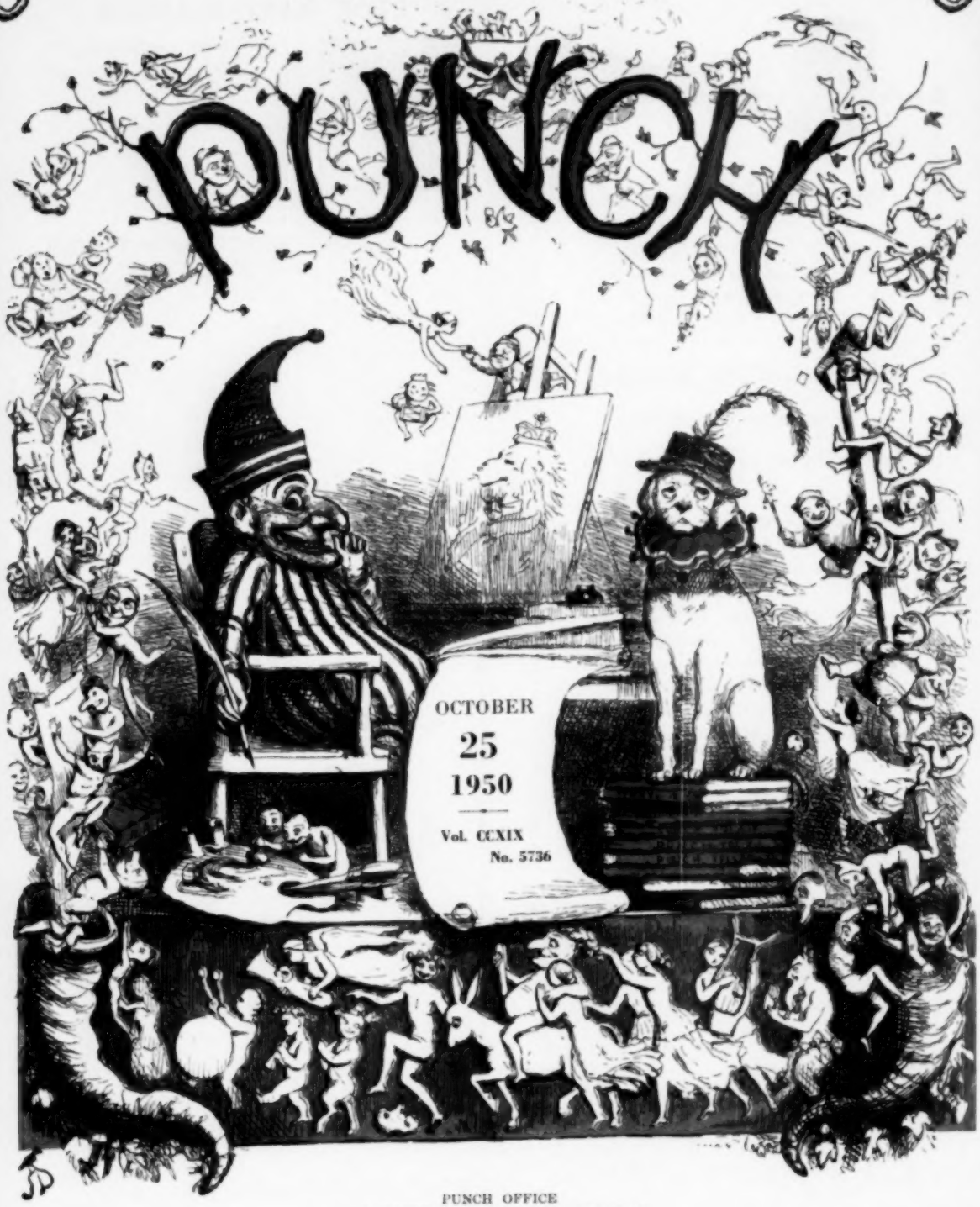
6d PUNCH or THE LONDON CHARIVARI—WEDNESDAY, OCTOBER 25 1950 6d

# PUNCH




PUNCH OFFICE
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**World-wide smokers of**

# CRAVEN MIXTURE

**appreciate the inherent goodness which is traditional in this tobacco**

From London to the other end of the earth there are discerning pipe smokers who prefer CRAVEN MIXTURE — a tobacco maintaining the same high qualities that originally won fame 150 years ago. Cool smoking and smooth flavoured, with a charming fragrance all its own, this tobacco — internationally acknowledged one of the finest ever made — is distinguished by the long lasting satisfaction of its old-time goodness.

**4/5½d.**

an ounce in Fine Cut or Double Broad Cut. Packed in 1-oz. foil packets, 2-oz. and 4-oz. airtight tins.

**"It is a Tobacco to live for"**

*— Sir James Barrie in "My Lady Nicotine"*

## LADY MARY BLANGER

***talks about entertaining***

**LADY MARY BLANGER'S** house in St. John's Wood is filled with exquisite pieces of period furniture and fine china. Indeed, collecting Dresden china is her hobby. Lady Mary loves to entertain, preferring small dinner parties of six to eight people. She likes to do part of the cooking herself, and French sauces are her speciality. For a final course, cheese is her choice, with which she finds Meredith & Drew biscuits the best accompaniment—as they are for her whole pattern of gracious living!

**Elevenses are served** in Lady Mary's morning room—on Dresden china, of course, with Meredith & Drew biscuits. Lady Mary is not the only M & D fan in the house. Her small daughters, Brigitte and Bibi, are always clamouring for M & D biscuits. "I give the children all I can," says Lady Mary, "for these biscuits are such wholesome food." She serves M & D biscuits for grown-up occasions too — they make a perfect base for snacks. You will find M & D biscuits finer, more delicious. Try them *today*.

**MEREDITH & DREW**
**M&D BISCUITS**

13

**Children thrive on**

# Virol

Malt extract, specially refined beef fat, egg, sugars, glucose and orange juice, with added mineral salts and vitamins—that is Virol. A concentrated food of proved growth-promoting value.

★ **No other food contains the same ingredients in the same balanced proportions.**

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We have everything except the snow for a successful winter holiday! There is a complete choice of smart, comfortable and correct clothes to see you through all-weather activities. After-ski-ing fashions for women and men are well worth seeing too. In the Winter Sports Centre, with expert guidance at hand, you can be equipped right to the smallest detail.

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*First floor*

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**For the man whose appearance matters: the man who cannot afford *not* to afford a shoe that fits his standing—'Consul', made in black or brown calf on last 73, and supplied only to accredited agents whose assistants are trained men.**

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***famous English shoes***

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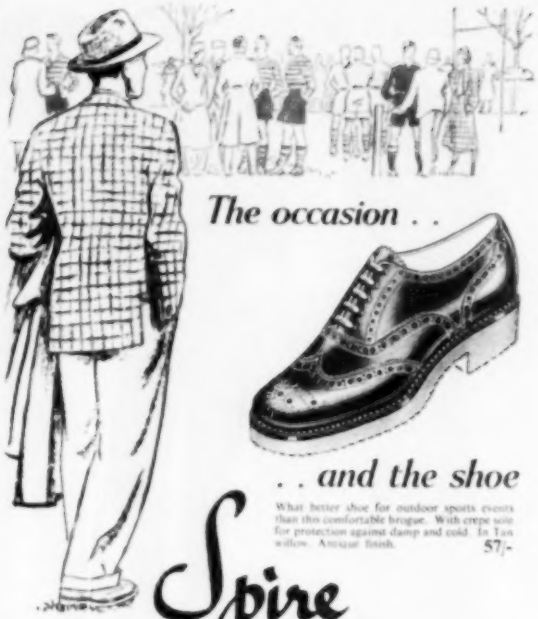
*A Silvikrin product*

"You know my boy, before the war I always used to smoke Punch Havana Cigars. Now I'm delighted to see that the Punch Havana people have sent their experts to Jamaica—to supervise the making of these excellent **Macanudo Cigars.** No wonder Macanudos are so good!"

**MACANUDO**

*The JAMAICA CIGAR made under the supervision of Punch Havana Experts*



*The occasion . .*

*. . and the shoe*

What better shoe for outdoor sports events than this comfortable brogue. With crepe sole for protection against damp and cold. In Tan willow. Antique finish. 57/-

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G. T. White Shoe Co. Ltd. Leicester

*Write for name of local Agent who will be pleased to show you other styles from the extensive Spire range.*

**A Glass of Sherry?**

**Buy Royal Decree**

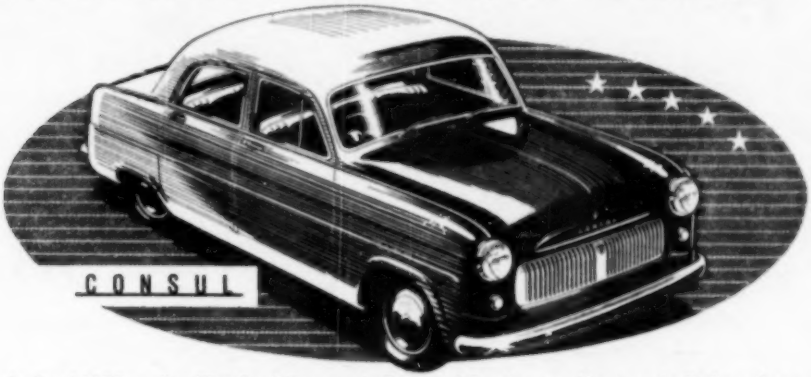
A Rich Royal Sherry—
Amontillado or Nutty Brown—
at twenty shillings a bottle
from your Wine Merchant

Jarvis, Halliday & Co. Ltd. **Jarvis** 62 Pall Mall, London, S.W.1

# FORD again makes History

## WITH 'FIVE-STAR' MOTORING!

From Ford of Dagenham, sponsors of so many developments which have been to the benefit of the motoring public at large, now comes the newest and most significant development of all. With the introduction of their two great new cars, the 'Zephyr-Six' and the 'Consul' Ford have brought together all the most desirable features of modern motoring – creating a new 'Five-Star' class among cars.




**Here is the definition of a 'Five-Star' Car**:—"A 'Five-Star' Car is a *combination* of all those features of design, performance and service which afford the maximum pleasure and satisfaction to its users at the most economical cost."

Here are some of the features which Ford designers and engineers have incorporated in the 'Five-Star' Cars – 'Consul' and 'Zephyr-Six':—

★ O.H.V. ENGINES (1,508 c.c. 4 cyl. in the Consul, 2,262 c.c. in the Zephyr-Six)
★ HYDRAULIC BRAKES
★ ALL-STEEL WELDED INTEGRAL BODY CONSTRUCTION
★ CENTRE-SLUNG SEATING
★ INDEPENDENT FRONT-WHEEL SUSPENSION with built-in double-acting hydraulic shock absorbers

See these fine cars at **Earls Court Oct. 18-28, Stand No. 164**

**Ford MOTORING IS 'FIVE-STAR' MOTORING THE BEST AT LOWEST COST**

FORD MOTOR COMPANY LIMITED · DAGENHAM

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**PARKER "51"**

is 2 ways unique

It's the only pen with the

*Aero-metric Ink System*

*NEW* FEATURES
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BEAUTY OF STYLE and performance combine to make this new Parker '51' the world's most perfect pen. Sleek and graceful to look at, its remarkable writing qualities are due to the great new Aero-metric Ink System—a wholly new, scientific method of drawing-in, storing, safeguarding and releasing ink, to give the most outstanding pen performance ever known.

You can identify the new Parker '51' by the silvery sheath inside the barrel. Look for it! Here's a pen you'll want to own . . . or give to some very special friend. Price 86/2 (including purchase tax).

- NEW FOTO-FILL FILLER
- NEW FLI-GLASS RESERVOIR
- NEW INK FLOW GOVERNOR
- NEW VISIBLE INK SUPPLY

*and 4 other great advances*

*Parker "51"—world's most wanted pen*

THE PARKER PEN COMPANY LIMITED, BUSH HOUSE, LONDON, W.C.2



*Four Fine Sherries*

Fernandez Sherries have been famous throughout Spain since 1839. They make an instant appeal to the critical palate by their individual character and peculiar delicacy. Taste and compare them. Pale Dry—18/- a bottle. Golden Brown, Fino and Amontillado — 18/6. Order them by name from your Wine Merchant. ★ *Sole Importers: Twiss & Browning & Halloran Ltd., 5, Laurence Pountney Hill, London, E.C.4.*

**Fernandez**

*Sherry*



**AT 65**

**WHAT WILL BE YOUR PERSONAL INCOME?**

Decide *now* on the income you will need when you retire. Deduct your State pension. Then you will know how much you must provide by personal savings—starting NOW.

Let the Prudential help you to make sure of an adequate income when you retire.

------POST THIS COUPON TODAY------

To the PRUDENTIAL ASSURANCE CO. LTD.
HOLBORN BARS, LONDON, E.C.1.
I desire particulars of endowment assurance policies.

NAME .....

ADDRESS .....

.....

DATE OF BIRTH .....

P. 25/10/50 P.P.570



*"Embassy"*

**CIGARS**

Only the best leaf is selected for EMBASSY CIGARS and with nearly 70 years' experience behind us we confidently recommend them as top-grade cigars with a mild Havana flavour.

*W. D. & H. O. Wills.*

Branch of The Imperial Tobacco Company (of Great Britain & Ireland), Ltd. B132

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Swiss craftsmen have been dedicated to this art of the watch for three hundred years. In each century new knowledge has been gained, new improvements made. And each improvement, each advance in technical skill, has been passed on from fathers to sons for fourteen generations.

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*To qualify as a "Complete Watchmaker" in Switzerland, the student must first make a watch entirely by hand, fashioning each tiny wheel, spring and screw with tools he has made himself. And this watch must not vary more than four seconds in twenty-four hours!*

*The* WATCHMAKERS OF SWITZERLAND

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**FOR ALL PETROLEUM PRODUCTS**

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*36 Queen Anne's Gate, London, S.W.1*

*Entrée to enjoyment...*

The friendly argument of connoisseur and critic on treatment, story and plot goes on and on . . . merging to agree that THREE CASTLES are first on any programme.

*The*
**"THREE CASTLES"**
CIGARETTES
*20 for 3/10*

Made by W. D. & H. O. WILLS, Branch of The Imperial Tobacco Co. (of Great Britain & Ireland), Ltd.

**DRUIDS LODGE**
*Middle Woodford, Wiltshire*

## COPE'S STABLE INFORMATION

No. 5 of a series describing famous racing establishments

SCOTTISH UNION
*St. Leger winner of 1938*

EPIGRAM — *Winner of Goodwood and Doncaster Cups, 1938*

THIS FAMOUS NETHERAVON ESTABLISHMENT holds a record unique in racing history. In 1903 and 1904, J. Fallon sent out Hackler's Pride to win the Cambridgeshire two years in succession while T. Lewis repeated the performance, from the same stables, with Christmas Daisy in 1909 and 1910. Lewis also trained Aboyeur, the sensational 100—1 Derby winner of 1913.

Noel Cannon took over with Mr. and Mrs. Rank's horses in 1935, and has had a great many winners with such horses as Scottish Union, Epigram, Black Speck, Azam Pasha, Merry Quip, Jock Scot, Strathspey, Hyperbole and Stuart.

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*"The World's Best Known Turf Accountants"*

*You can depend on* **COPE'S**

# Morris creates a higher class in economical motoring

"Quality First" defines the standard to which each modern Morris car is made—the result is that these new models are establishing a motoring category entirely, exclusively and most worthily their own. Gratifying to think that this has been achieved without sacrifice of traditional Morris economy.

Quality First Service is provided by over 2,000 Morris Dealers to enable you to get the best from your present car.

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ONE of the fundamental principles of Hoover policy is to consider every project from the customer's view-point. This applies to markets at home and abroad and relates not only to Hoover Cleaners, but also to Hoover Washing Machines, F.H.P. Motors and all other Hoover Products.

CONSEQUENTLY, the closest liaison is maintained between the Hoover engineers and technicians and the Company's sales and service departments. What is more, Hoover employ trained specialists whose job it is to keep in constant touch with the public — to discover just how Hoover products are used, what new requirements may have arisen, what suggestions there may be for improvement, and so on.

THERE can be little doubt that it is to this policy of looking at every problem from the customer's view-point that Hoover Limited owes a very large measure of its rapid and constant progress.

**HOOVER LIMITED**

*Factories at :—*

PERIVALE · GREENFORD · MIDDLESEX · CAMBUSLANG · SCOTLAND
MERTHYR TYDFIL · SOUTH WALES · HIGH WYCOMBE · BUCKS

The long, dreary day has
dragged on to its evening.
You're leg-weary with shopping
without much success.
At last and at least you
can have half-an-hour's ease
in the Parker-Knoll,
before John gets home to claim it

*The CAMPDEN MODEL*
*Ask to see it at your local Furnishers. To be sure you get the genuine article, see that the salesman writes the name "Parker-Knoll" on your receipt.*

**Parker-Knoll**

PARKER-KNOLL LIMITED · TEMPLE END · HIGH WYCOMBE · BUCKS

CVS-24



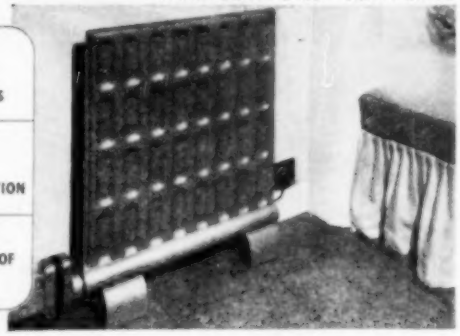
## 'Plug-In' Central Heating—

THERMOSTATICALLY CONTROLLED

NO BOILERS

NO INSTALLATION

FIRE-PROOF



Dimplex Electric Radiators require no installation—just 'plug-in' to any power point and you have all the advantages of central heating at its best. Thermostat controls temperature and ensures economy of current — cannot possibly burn or scorch. The handsome, modern appearance of the Radiator and the extensive colour range in stove enamel harmonise perfectly with any setting, and the smaller models can be easily carried from room to room. The Radiators are oil-filled and hermetically sealed — no fumes, no replenishing.

Standard Models ½ kW. (illustrated), 1 kW.

*Obtainable from all electrical retailers and Electrical Centres. In case of difficulty write for Brochure C giving details and prices.*

Dimplex Ltd. Dimplex Works, Totton, Southampton, Hants Tel.: 2481. London Office and Export : 16 Black Friars Lane, E.C.4. Tel.: Cen. 3801.

dimplex OIL-FILLED ELECTRIC RADIATORS

THERMOSTATICALLY CONTROLLED

PUNCH
or
The London Charivari

We regret that the continuance of the Printing Trade Dispute again makes it impossible to produce a full-size PUNCH. When normal conditions are restored we hope to be able, by means of extra pages, to compensate readers to some extent for the present austerity issues.

## WEST OF SUEZ

LADY, in your crimson sari, undulating up the queue
For the fast eleven-thirty, Bournemouth-bound from Waterloo,
Do you *like* the way we travel? Aren't our platforms cold and pale?
Don't you hanker for the chaos of the old Calcutta Mail?
Do you never miss the voices crying coconuts and *pân*,
Crying water for the Hindu, water for the Mussulmân;
Miss the crowded wooden benches in the dilatory train,
Miss the three-days-journey-distant village in the dusty plain,
Where the smoke of burning cow dung spreads its homesick-making smell,
And your sisters, softly swaying, balance homeward from the well
Tier on tier of brazen vessels? Do you never long to see
Kites and bulbuls, crows and mynas? Bullock carts? A peepul tree?
Would the evening howl of jackals still be music to your ears?
Have you heard the West a-calling through the voice of Donald Peers?
Do you go for Veeraswamy's chillies, turmeric and rice
Or exotic suet puddings, apple flans and cottage pies?
Have you left your Mother Ganges, turned your back on Kali's shrine,
For a pilgrimage to Boscombe, Canford Cliffs and Branksome Chine?
Madam, take my reservation in the Tudor dining car.
Where's the queue for Coromandel? When's the train to Malabar?

*"Ordered a new car six years ago, and it's just arrived. Not quite the model I specified . . ."*

## COALITION

"IF we could do it in Munton Parva," said Sympson thoughtfully, "it might catch on all over the country."

"Do what?" I asked.

"Form a really genuine Liberal and Conservative Association. From a word Potts dropped the other night I don't think he is averse to the idea, and he carries a lot of weight with the rest of the Liberals."

I shook my head sadly.

"I agree," I said, "that most of the Liberals and most of the Conservatives in Munton Parva would be glad to form a united front, but so long as Colonel Hogg is chairman of the Conservative Association and Johnson-Clitheroe is chairman of the Liberal Association there is not the slightest hope of agreement between the two parties. Colonel Hogg was a Liberal in his young days, and this naturally makes him a particularly rabid sort of Conservative in his old age. And Johnson-Clitheroe was a Conservative in his young days and is therefore now a particularly bigoted Liberal. They'll never agree to join forces."

"Principles," said Sympson didactically, "are more important than personalities. I happen to know that both Colonel Hogg and Johnson-Clitheroe will be away all next week. I suggest that in their absence we call an emergency town meeting in the Community Centre. If you and I as leading Conservatives and Potts and his friend Entwistle as leading Liberals come out strongly for a new joint association I think we shall get almost unanimous support."

When Sympson gets hold of an idea he takes a lot of stopping, and the very next evening we had a secret meeting of what may be

THE NEW HOUSE

called the Shadow Cabinet of the new organization. Posters advertising the meeting were ready to be put up in the village as soon as Colonel Hogg and Johnson-Clitheroe had left for London on Monday morning, and the meeting was fixed for Wednesday.

One of the biggest crowds ever assembled in Munton Parva packed the Community Centre on the Wednesday evening. Potts, who was elected secretary of the new organization, counted thirty-two people, not including the caretaker, and the applause when Sympson was voted into the chair was deafening.

We formed an Executive Committee, a Social Committee, an Educational Committee, a Propaganda Committee and a Refreshments Committee, and by the end of the evening practically everybody present was either an officer of the new association or a member of one of the committees, this being, as we knew from experience, the only way to ensure that they paid their subscriptions.

"I think," said Sympson as we walked home, "that we have made history to-night. When Churchill and Clement Davies hear what we have done they will be green with envy. And I would like to see Colonel Hogg's and Johnson-Clitheroe's faces when they get back from London and find that Munton Parva has thrown them aside like a pair of old gloves."

We dropped into the Munton Arms for a drink, and found the pair of old gloves chuckling together in a corner.

"How many people did you have at your Liberal-Conservative meeting?" asked Colonel Hogg.

"Thirty-two," said Potts.

"We had thirty-five at ours," said Johnson-Clitheroe, "to form a new Conservative and Liberal Association, with Colonel Hogg and myself as joint chairmen."

Sympson and I were naturally disgusted at the underhand methods adopted by Colonel Hogg and Johnson-Clitheroe in forming a rival united front behind our backs. We can have no truck with a gang like that, and if Johnson-Clitheroe has the impertinence to put up as a Conservative-Liberal candidate at the coming by-election for the local council I shall feel it my duty, in the interests of true unity, to oppose him as a Liberal-Conservative.

D. H. Barber

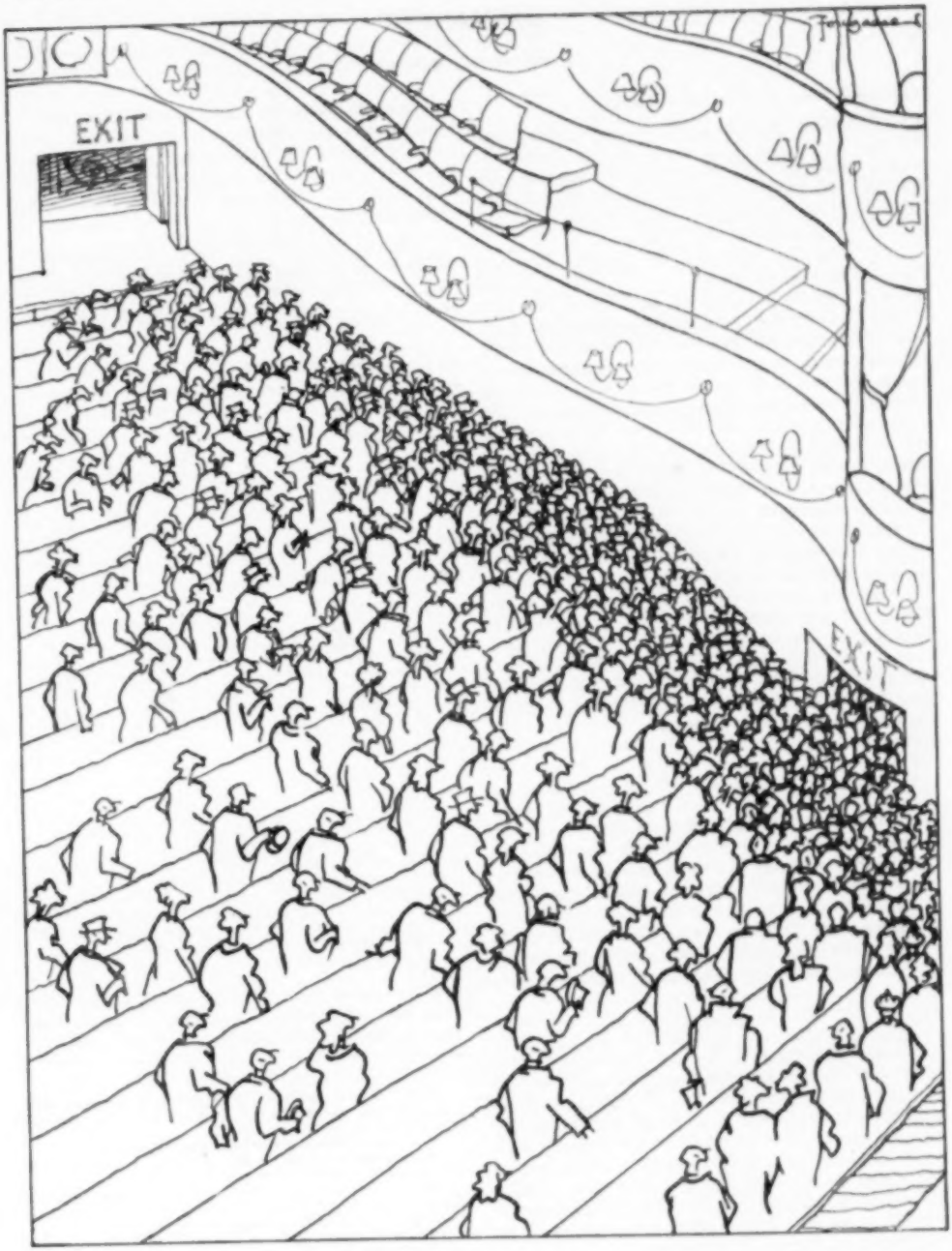
"I am a young boy that can stand and behold any work left in my care."
*From a West African's application for employment*

Never a false move.

"I asked: 'Are you tired?' and he replied: 'Not much, but oh my feet.' e zb fig flk ffq ffi jxv zb fig flk ffq"
*"Liverpool Daily Post"*

That was his shoes squeaking.

*"How long will they keep him waiting for his teeth, Grant?"*




OLD ENGLISH CUSTOM

# LIFEMANSHIP

## IV. WRITERSHIP (CONTINUED)

*Additional Notes on Newstatesmanship*

REMEMBER that it is utterly un-Newstatesman-like to suggest that there is any branch of French literature with which you are not perfectly familiar. K. Digg was rightly banned from Better-class Weeklies for stating in a middle page article that he had "never read a word of Rimbaud."

The absolute O.K.-ness of French literature, particularly modern French, and indeed of France generally, cannot be too much emphasized. K. Digg made a fool of himself, but everyone must respect the way Digg fought his way back for seven years, contributing articles to provincial papers, prefaces to catalogues of exhibitions, in Dundee, of watercolours by children of operatives in jute manufacturing, etc. He would refer to France, somehow, every 250th word and end up with something boldly nostalgic. "It is at this month of the year," he would say, in his gramophone notes for the *Cumberland Farmer*, "that one is dreaming once again of the brilliant colours of the *Cotelons*, whisking and flirting their way between the rotting stanchions of the bridge at Perpignan, while the cool wind, the Dordogne wind, lifts miraculously from the lake, and the garden, and the unkept shrubberies, still tangled with corpiscula as it was when Baudelaire's Remus swam in it." The part about "swam in it" may sound weak, but everybody realized that Digg was making a fight of it, and now, of course, all is forgiven and forgotten and Digg is back in Better-class Weeklies, we hope for good.

* * *

*Daily Mirrorship*

It should not be, but alas is, necessary to remind critics that for Newstatesmanship it is essential to mix in with the knowledge of French an unaffected love of tremendously ordinary and homely things like Danny Kaye, mild and bitter, the *Daily Mirror*, the Bertram Mills circus and Rita Hayworth. This will show that, like all really great authors, you write for, live among, and primarily appeal to, the ordinary common people.

NOTES

*Dedicationship.* A. C. Y. Davis invented a means of wording his dedications so that criticism of his book was practically impossible, *e.g.* "To PHYLLIS, in the hope that one day God's glorious gift of sight may be restored to her." Critics and reviewers naturally felt it would be bad taste to be rude about Davis's book (*Spring on the Arun*) with such a dedication. Only I knew that Phyllis was, in fact, Davis's great-grandmother, extremely short-sighted it is true. And not surprising, at the age of ninety-six.

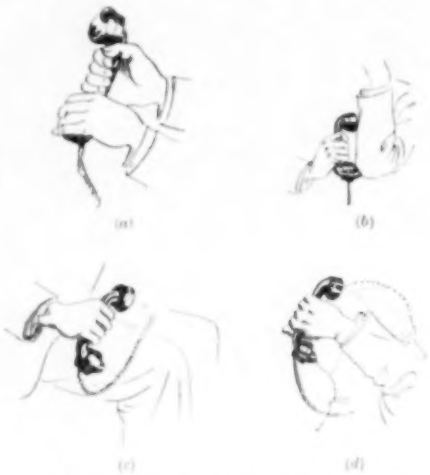
*I'm Afraidmanship.* "I'm afraid" is a splendid life phrase and admirable for showing that you are a nice man and that the reader is a nice man and that your book is a nice book.

I'm afraid I don't like politics . . . mysticism. . . .

* * *

*Rilking*

Just as there are O.K.-words in conversationship, so there are O.K.-*people to mention* in Newstatesmanship. Easily the most O.K. for 1945–50 are Rilke and Kafka.* It is believed that they will still be absolutely O.K. for another five years, in fact it is doubtful if there have been any more O.K.-names in recent times. This gambit is called "Rilking." †




Mouthpiece Blocking for Important Person Play
(Telephone Management)

While caller is talking, take little notice but continue your conversation with friends in the room, covering mouthpiece "with the natural ease of long custom" (Pettigrew). Not by placing hand on mouthpiece (*a*) but by placing mouthpiece either against elbow (*b*), thigh (rectus femoris) (*c*), or back of head (*d*).

* In 1937 Lorca was O.K. too.

† *Anti-Rilking*; or names and types of authors who are not O.K., are those whom it is O.K. to pitch into. It is all right to pitch into:

Any author who has written a book about dogs.

Any author who has written a book on natural history, illustrated by woodcuts.

Any author who has written a life of Napoleon, Byron, or Florence Nightingale, without footnotes or bibliography.

Any author of a life of anybody not yet dead.

Any author of a book on Sussex.

Any author of a book of unrhymed and irregular verse in the style of 1923.

Any author of a book of thoughtful open-air poems in the style of 1916.

## A Note on Recommended Limelight Play

Lifemen must always remember that whatever the facts, indeed whatever the facts the more so, they must always be one degree busier than anyone else.

Our model for this must, of course, be Gattling-Fenn, Number One Limelight for ever in our hearts.

I first noticed Gattling's methods the first time I met him. One had the impression, even then, that he was a pretty famous man, yet he called me by my Christian name at once. In fact I heard his voice saying "Hullo, Stephen" before I got into the room. He asked me how I was, and I said as a matter of fact I had just been in bed with a cold.

He said: "How lucky you are to be able to go to bed with a cold."

Another thing I noticed about Gattling, that wherever he was, whether he was sitting on the steps of the Members' Enclosure at Cheltenham or pausing for a sandwich lunch half-way up the Cairngorms, he would always, at one point, pull out a roll of galley proofs and start correcting them.

Though obviously always extremely busy he was obviously always most frightfully calm.*

This calmness of Gattling was emphasized by his habit of arriving two minutes early for an appointment, dictating answers to his letters as he read them through, and showing special knowledge of telephone management.

* * *

*Telephone Management*

He would never, under any circumstances, speak to any man until his secretary had got not only his secretary but the actual man himself speaking on the phone. But his general gestures with the telephone, when without his secretary, were always worth watching. He would never express irritation when the bell rang; he would rise slowly, talking all the time, pick up the telephone and continue talking with the mouthpiece buried in some portion of his body, then remove his hand and without a pause and in the same tone of voice say mildly "Gattling-Fenn here."

* * *

*The Modesty of Gattling-Fenn*

The main point about Gattling's Limelight Play was, of course, its essential modesty. He was one of the most ignorant and ill-educated men I have ever met, and it was therefore always a particular pleasure to hear him say, to a perfectly ordinary question, "I don't know," slowly, kindly and distinctly. He was able to indicate, by his tone of voice, that although he knew practically everything about practically everything, and almost everything about this really, yet the mere fact that he knew such a tremendous lot about it made him realize, as we couldn't possibly, that the question was so inextricably two-sided that only a smart-Alec would ever dream of trying to pass judgment either way.

Another characteristic of Fenn was his absolutely unspeakable kindness to underlings, on those rare occasions when for five or six weeks he did manage to hold down some kind of directorship. He would enter into discussions with his inferiors exactly as if he was one of them. His favourite phrase was "I am going to stick my neck out, but—" (to show, as it were, how unsycophantic he was to himself).

But Fenn certainly deserved the success he got by his really splendid management of public appearances, speeches after dinner, etc.

At a public dinner he would be a tremendously good listener to the least important person near him, taking no notice whatever of the chairman. If Gattling's name was mentioned in a speech and there was applause he would drag to his feet some confused stranger who had nothing to do with it.

"We all know to whom we owe the 'Fenn Wing' as it has been called," the chairman would say. And once, when it had been clearly established that the applause was directed at Fenn, who had fiddled the cement rights in the transaction, he pulled to his feet, I remember, a harmless Old Marlburian who happened to be attending the wrong dinner.

Stephen Potter

(*To be continued*)

* Needless to say, Gattling had been in films, and, in fact, there was a general impression that he had made a tremendous name for himself as a director, when, brilliantly, I am told, he was not calm at all, but feverish, enhancing this effect by crunching up a benzedrine tablet every five minutes. These tablets were, in fact, dummies, being made of sugar and water in solidified form.

False benzedrine tablet, magnified 7½ times. (Lifemanship Accessories). A genuine benzedrine tablet (below) is drawn to same scale for comparison.

# CANAL BOATS

AT dawn they slipped their moorings under the town,
And now as the sun comes over the southern ridge
From the dark of the arch I hear them working down
To the further side of the bridge.

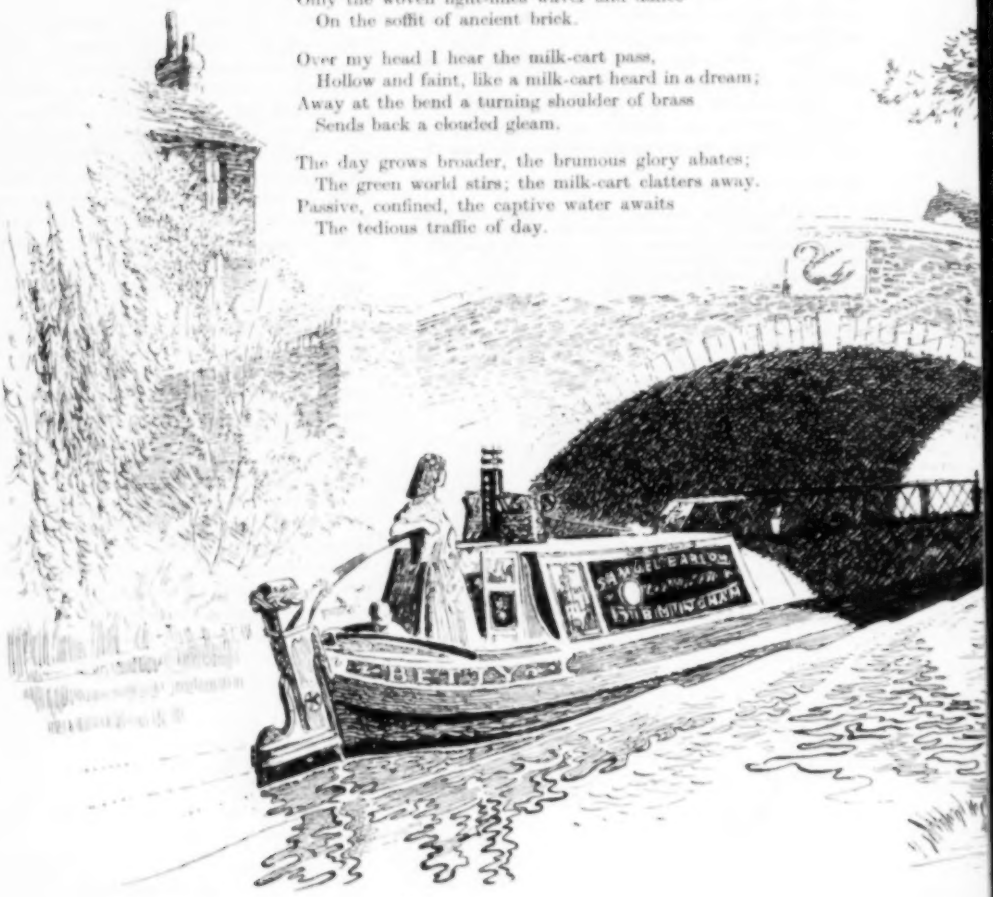
The diesel throbs in the throat of the bridge, the sun
Gilds the emerging splendour of brass and paint
For a moment of sound and colour; and then, as one,
Colour and sound grow faint,

Lost in the sun-stained blanket of mist, remote
In the chill and shine of the morning. Quiet, unseen,
The two long shapes go drifting, butty and boat,
To the lock at the foot of the green.

The autumn sunshine holds the water in trance.
The ripples whisper and die. The mist lies thick.
Only the woven light-lines waver and dance
On the soffit of ancient brick.

Over my head I hear the milk-cart pass,
Hollow and faint, like a milk-cart heard in a dream;
Away at the bend a turning shoulder of brass
Sends back a clouded gleam.

The day grows broader, the brumous glory abates;
The green world stirs; the milk-cart clatters away.
Passive, confined, the captive water awaits
The tedious traffic of day.



'Fortune's buffets —
Jean Kent

— and rewards',
James Stewart

'Let's DANCE!',
Fred Astaire and Betty Hutton

'Two of diamonds',
Sam Jaffe and Louis Calhern

**CINEMA SKETCHBOOK**

# THE COPY

THE recent correspondence concerning the "art student's privilege" of copying pictures in the National Gallery prompts one to ask what value there is in this exercise. The words "art student" suggest a young man or woman in the late teens or early twenties, and the value of copying from their point of view is clear: they come closer, by following a master, to the essentials of their craft. In fact any artist will tell you that it is the most direct method of appreciating art. Some grand piece of drawing or subtlety of colour, which the eye alone might pass over, compels attention when the imitative hand also comes into play.

Great masters have not disdained to make a laborious study of other great masters. Rubens in Italy, despite his own tremendous originality, copied Italian painters galore. Some of these copies were gifts or commissions to be added to the collection of Rubens' patron, the Duke of Mantua; others were for himself. He was prepared to "lift" a composition from Mantegna, to learn about colour from Titian, take lessons in splendour from Veronese, in dramatic contrasts from Caravaggio. He rejoiced in the technical devices he could turn to his own use, while other artists by copying have tried to acquire the qualities of a type of civilization different from their own. This latter process somewhat recalls the advice given to his pupils by an Oxford don (celebrated in his day). For those in whom he discerned a Doric rudeness he would prescribe a visit to the Far East so that they might be subtilized or "smoothened" by contact with its ancient cultures. On the other hand for those whom he considered too elegantly mannered and sophisticated in outlook he ordered a Dominion so that they could be "roughened" to their advantage. Something of this adjustment is one of the aims of gifted copyists. It is pretty evident that Dürer looked on his visit to Italy as a smoothing process; and that in copying Raphael he tried to rub off some of the northern asperities and angularities of which the grace of the Italian master made him conscious. It was the reverse intention that sent Gauguin to the South Seas, and if he found no pictures to copy in Tahiti he was "influenced by" (the next thing to copying) native sculpture.

We are not yet at the end of the list. There is the "free copy" which finishes up as practically an original work of the copyist, who is interested mainly in the theme or idea—and some remarkable pictures have been produced by this process of adaptation. How many of those who have been impressed by Van Gogh's picture of convicts tramping their round in the prison yard know it as a "free copy" of an engraving in Gustave Doré's "London"! The late Walter Sickert, too, ransacked the pages of Victorian periodicals for subjects, copying the compositions and supplying his own colour. That famous illustrator Sir John Gilbert thus many times (if the comparison is apt) played Holinshed to Sickert's Shakespeare.

There remains the copy considered solely as a replica. In old China it was an act of ancestor worship, and the art of that country was enriched by the copying or supposed copying of some fabulous masterpiece that had long ceased to exist. Something of that piety lingers in the European galleries, and it is true enough that a good copy has still much in its favour when compared with the average colour reproduction; but when all is said and done the great thing in imitating, as in simply looking at, a picture is to gain something of one's own—a technique, or, it may be, just an outlook.

WILLIAM GAUNT

*"...yet how is it these vital facts are virtually unknown in this country to-day?"*

# BOOKING OFFICE

## Any More for the Skylark?

THE philosophy of travel is not easily analysed, but a brave effort is made in *Traveller's Quest*, where sixteen writers about foreign parts describe the forces that have lured them abroad. Some of the members of this literary brains-trust beg the issue by recounting their own exploits, while others relapse into the lyrical reverence too often shown in letters towards nature at her least hospitable; but there are good essays here, that make an honest attempt to extract the essence of what adventure means to man. Freya Stark argues sensibly for the human need for peace and renewed perspective. Ella Maillart pleads that we travel to re-learn how to marvel as children do. Adrian Seligman takes an unfashionable line with the sea, denying that sailors love it. Negley Farson whirls us around the world, Rupert Croft-Cooke sings the pleasures of penniless wandering, and Hilton Brown sums up for most of the team by calling change an essential detonator in life. E. O. D. K.

## The Tale of Meddling Fools

Mr. E. S. Turner finds it good fun to remind us of some of the instances where we, as a nation, have been not only slow to see the obvious but loyally determined to defend the indefensible. Until absolutely driven to change our minds by detestable cranks and reformers we were sure that chimneys could not be cleaned except by little boys climbing through them, were gravely concerned as to the moral effect of a Saturday half-holiday on factory workers, saw no great harm in keeping the baby quiet with a sip of gin, displayed incredibly tortuous perversity in looking for Scriptural warrant that would forbid a man's marrying his deceased wife's sister, and were really very seriously perturbed at the possible effect of summer time on sundials. All too often the writer's examples—in *Roads to Ruin*—pass from humour to horror, but he handles his material, whatever its nature, with a consistently delicate irony. C. C. P.

## Aboriginal Calamity

The poet's cornucopia of images has recently done much to re-vitalize the English language, if only hitherto, in the world of the theatre; but now, in *The Dead Seagull*, Mr. George Barker has invaded the realm of the novel with some success. Not for a long time have love, passion and, in particular, remorse and anguish been given such luminosity as they possess in this story of a man's betrayal of his wife as she is on the point of giving birth to a boy. Love, for Mr. Barker, is Cardinal Newman's "dreadful aboriginal calamity," though it is to be noted that the author's hero gives way to an act of infidelity that seems animal and functional. There is no conflict in the act; the temptress is dull (a cross between a debutante and a Chelsea model), but the disorder created in the man's mind and imagination is magnificently described. Mr. Barker is a poet, and as a novelist he sometimes falls into melodrama (there is a particularly theatrical storm that lacks conviction), yet *The Dead Seagull* makes an impact on the reader's imagination that is undeniable. R. K.

### Books Reviewed Above

*Traveller's Quest.* Edited by M. A. Michael. (Hodge, 15/-)
*Roads to Ruin.* E. S. Turner. (Michael Joseph, 12/6)
*The Dead Seagull.* George Barker. (Lehmann, 7/6)

### Other Recommended Books

*Journey to Siwa.* Text by Robin Maugham: Photographs by D. Papadimou. (Chapman and Hall, 21/-) Account of visit to site of oracle of Ammon in Western Desert. Historical, anthropological and topographical interest. Good prose, admirable illustrations.

*The Sonnets of Michelangelo.* Italian text, with translation and introduction by T. A. Symonds and drawings by Michelangelo. (Vision, 12/6) Pleasantly produced edition of a classic.

*"Will you be long, dear?"*

*"That reminds me of a story about a West Saxon, a Mercian, a Northumbrian and a Jute . . ."*

## BALLADE OF THE PARTS AND THE WHOLE

THIS morning, on an Inner Circle train,
That Inward Eye of which the poets write
Saw Life no longer as a Tangled Skein,
But as a landscape, calm, suffused with light,
Where all things had their place. Propitious sight!
Doubts, misconceptions, fancies flee away—
I'll to my bed a happy man to-night—
I have achieved a synthesis to-day!

Now am I freed for ever from the strain
Of awkward choices: Shall I yield or fight?
Is Twopence Coloured best, or Penny Plain,
Am I to plump for black, or stick to white?
(Neither, I feel, is what I'm after, quite)
Henceforward I shall always go for grey,
Because—and I repeat it with delight—
I have achieved a synthesis to-day.

Thus the conflicting claims of Brawn and Brain,
Capitalist and Marxist, Left and Right—
To be an antique Roman, or a Dane,
Æsthete or Hearty, Saint or Sybarite—
Are one and all resolved. The land is bright—
Look where you will. A confident "I may"
Has now replaced that hesitant "I might"—
I have achieved a synthesis to-day.

*Envoi*

Prince, you have watched with sympathetic pain
My life-plans gang so very oft agley.
Well, anyhow, it won't occur again—
I have achieved a synthesis to-day!

## SUPPLY AND DEMAND

"WELL," said H. Hedge, Books Bought, Sold, Exchgd., slithering the five volumes expertly from one hand to the other and looking up at me pessimistically, "what d'you want for these little 'uns, for a start?"

Kant's *Critique of Pure Reason* remained apart for the moment, resting impressively on a shabby little mound of *Saturday Evening Posts*.

"Well," I said, "I don't know, really." It is not easy to assess the value of five miscellaneous books that have accompanied you for years. "How about ten shillings?"

"Ten shillings?" said H. Hedge dubiously. He slapped the books together, and they looked so undignified that I winced. He began to pore over their titles, and riffle through their pages, and frown at the inscriptions on their fly-leaves. He selected one, the autobiography of an actor, and muttered over it for a moment.

"I've got three of this," he said.

He seemed to be addressing himself more than anyone else, and I began self-consciously to examine the titles on his soap-box shelves.

"Not worth ten," said H. Hedge at last. "Not to me." He put the sad little pile aside distastefully, and took up the Kant, and tried it for weight, and sniffed, and put it down again. Then he sat on his stool looking into space, as though he didn't care if he never Bought, Sold or Exchgd. another book as long as he lived.

I picked up the five myself, and thought how lonely they looked, how very different in these surroundings. I began to regret my decision to part with them at all. Still, my two shelves were already sagging perilously, and there was a limit to the amount of literature I could stuff into my landlady's old tea chest.

"Well," I said, as nonchalantly as I could, taking down a leather-bound book entitled *Stockdale's School Encyclopædia*, "what do you suggest?"

H. Hedge stroked his chin and adjusted his muffler.

"Give you five," he said. "Books are slow just now. Very slow, books."

I opened the encyclopædia, which was printed in 1807, and read at random:

Q. *What is a ship?* A. *A house of timber, constructed in a manner adapted to floating and being conducted on the water.*

Carried away by the beauty of this passage I indicated absently that five shillings would suit me admirably, and while H. Hedge was muttering and sniffing over Kant I turned to page 66 and discovered that "the man of the woods, or orang-outang . . . whose muzzle projects, which gives him a sad and savage look . . . walks upright, by the aid of a stick, and has no tail."

"Well," I heard H. Hedge saying (and his voice seemed part of a dream), "this big 'un's a bit on the scientific side, isn't it?"

"Er—yes," I said, glancing down page 67 to learn that the aye-aye can scarcely see in the day-time.

"Not much good to me," said H. Hedge, scanning a solid passage

about transcendental metaphysics with a disbelieving expression. "Might get a couple of bob for it."

"The character of the lori," I read, "is melancholy, silent and voracious. During the night it makes war on the smaller animals, and sleeps throughout the day with its head rested on its two hands."

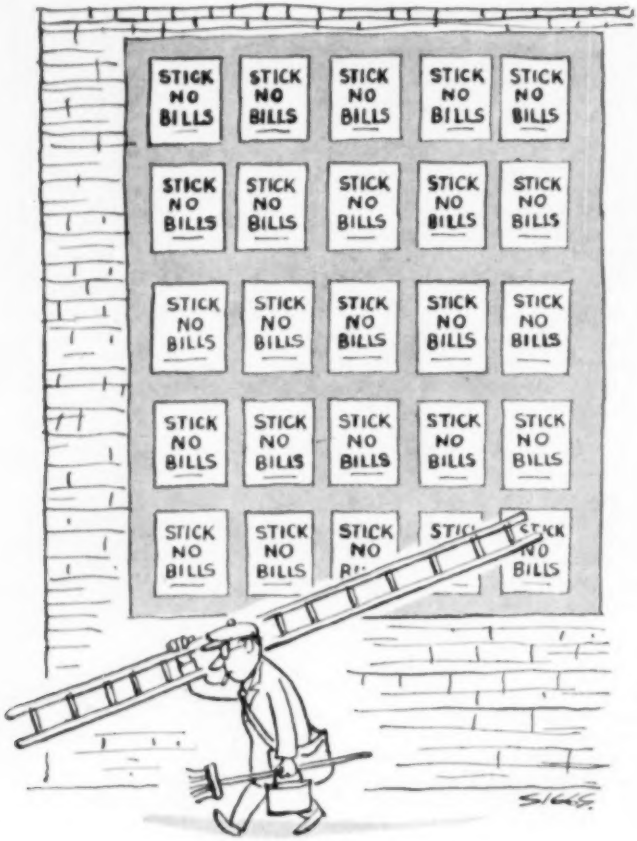
"Give you one and six," said H. Hedge.

But John Jos. Stockdale had stolen my heart away. I nodded blissfully, and received six and sixpence without a murmur, and turning to page 71 read as follows:

Q. *Does not the beaver pass for a very ingenious animal?* A. *Yes; in some parts of America they build little towns and embankments which retain the waters of the river at a height suitable to their convenience. Four or five hundred of them live together there in the winter season, and enjoy all the sweets of society.*

The five miscellaneous books I do not miss at all. They were impermanent, frivolous things by comparison with the *Encyclopædia For Youth; or An Abridgment Of All The Sciences For The Use of Schools Of Both Sexes.* The more I sample its delights the less I regret the five shillings I paid H. Hedge for it.

As for the Kant, I noticed he had it for sale to-day at eight and sixpence (Bargain). And very handsome it looked too.

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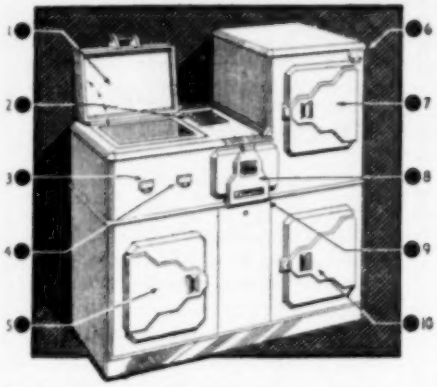


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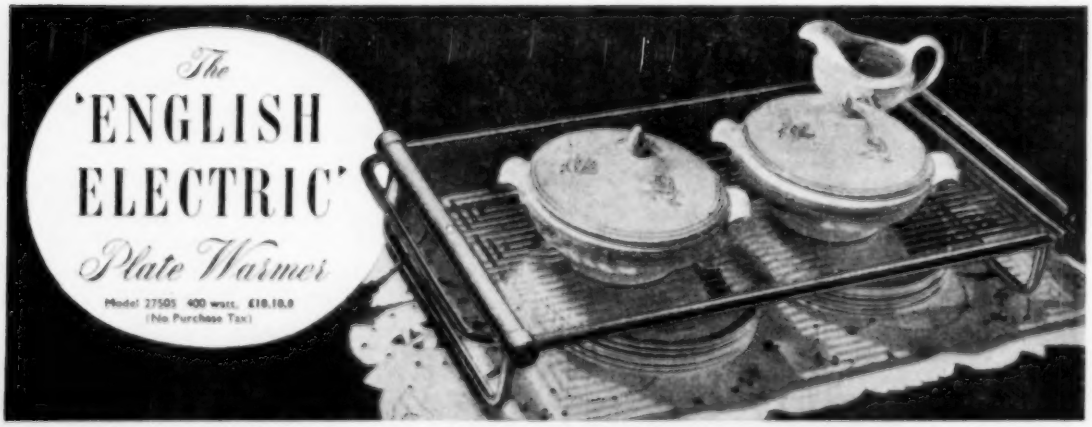


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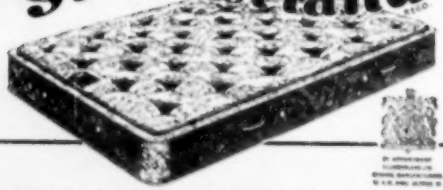

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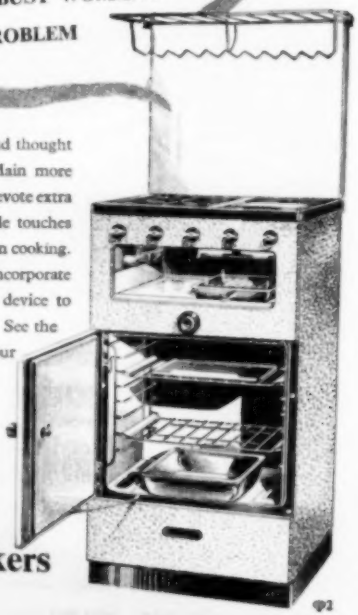

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"What did I do?" demanded the Baron, "I drew my sword made by those excellent Wilkinson Sword people, who now oddly enough make the famous Wilkinson Razor, and I shaved myself with it, damme."

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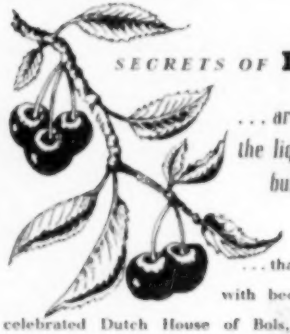

*SECRETS OF* **BOLS** *LIQUEURS.*

*. . . aromatic, fragrant, the liqueur from wild cherries bursting with juice . . .*

. . . that's Cherry Bols. It is made with becoming reverence by the celebrated Dutch House of Bols, and may technically be described as a maceration of the plumpest, ripest Marasca cherries and brandies, aromatised and mellowed with other precious ingredients according to an age-old formula. The result is a delicate glory which lingers on the palate in sublimest ecstasy. Do try a bottle.

*Cherry* **BOLS**

★ **The House of Bols was founded in Amsterdam in 1575—over thirty years before Rembrandt was born.** *Other Bols liqueurs include Apricot Bols, Dry Orange Curacao, and Bolskummel.*

AND why not? Men who smoke Murray's Mellow Mixture wouldn't give it up for love or money! It's a grand tobacco of medium strength — the strength most men prefer. It's cool and fragrant, with a flavour all its own. Burns slowly and evenly, and therefore lasts longer. That is very important these days!

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MELLOW **MIXTURE**

**4'1½d. an ounce**

MURRAY, SONS AND CO. LTD., BELFAST, NORTHERN IRELAND *where good tobaccos have been skilfully blended for over 130 years*

*TWENTY SHILLINGS A BOTTLE*

LISTAN PALE Sherry

*You will relish this remarkably fine dry sherry and enjoy the delights to be found in its amber depths. Serve slightly chilled.*

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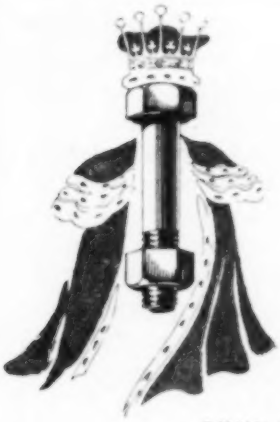

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# ELEMENTS OF AN INDUSTRY

IN daily speech the word "element" is too often used wrongly or carelessly. "The elements" suggest "the weather," and "elementary" something easy or simple. To men of science, however, an element describes any substance which cannot be split up into a simpler one by ordinary chemical methods. A dictionary definition is that an element is "the simplest known constituent of all compound substances". This recognition is based on a theory first propounded by Robert Boyle, a British chemist, in 1661.

In all nature there are only ninety-two of these "Elements". From these are built up every single thing we eat or use or see. The function of the chemical industry is to discover how to separate elements which in nature exist in a combined form, to find out how they can be made to combine into substances useful to man, and then to evolve methods of making them do so "to order" on a commercial scale. The degree of success which this great industry has attained may be judged from the fact that Imperial Chemical Industries alone uses 50 or so of the more important of the 92 elements known to science to make no fewer than 12,000 different products.

ICI

*"For scribbling notes at boardroom meetings*
*Or sending someone loving greetings*
*You need an EVERSHARP Repeater*
*No pencil's handier — or neater!"*

## So handy

. . . Just press the reversible eraser cap — the lead projects! Press again — it can be retracted! And when the point runs out, it's replenished *automatically* from the magazine which holds a six months' supply of leads.

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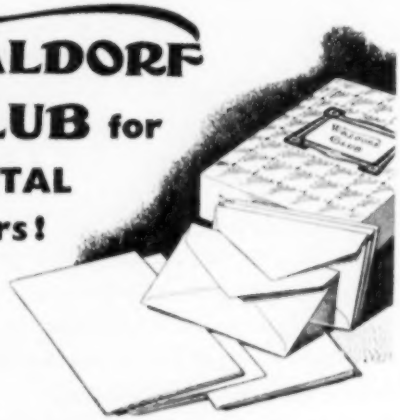
# WALDORF CLUB for CAPITAL letters!



Your friends will exclaim "What capital letters! what fluency! what style!" if you pen your thoughts on **WALDORF CLUB** the noteworthy notepaper. Its distinguished appearance will reflect your good taste, and its satin-smooth, non-greasy surface will enhance your style and speed your pen. **WALDORF CLUB** stationery is available in two colours, Ivory and Cobalt, and in two sizes.

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*The Noteworthy Notepaper!*



**WHEN IT'S A QUESTION OF TIME...**

# How many people stop work when you want Mr. Smith?

THERE IS something very wrong with an organisation if, every time the Chief, or any other executive for that matter, wants to find someone he has to waste the telephone operator's time to *interrupt* lots of other people.

If you cannot contact anyone you want, *instantly*, valuable time is being wasted in your business—time that T.R. Service Staff Location can help you to save. Internal Broadcasting Equipment, Internal Telephones and Time Recorders, installed and maintained under guarantee by Telephone Rentals Ltd.—*that's T.R. Service . . . .*

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**INTERNAL BROADCASTING** *for staff location, works relations, time signals, announcements and music.*
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**TIME CONTROL** *for making man-hours more productive.*

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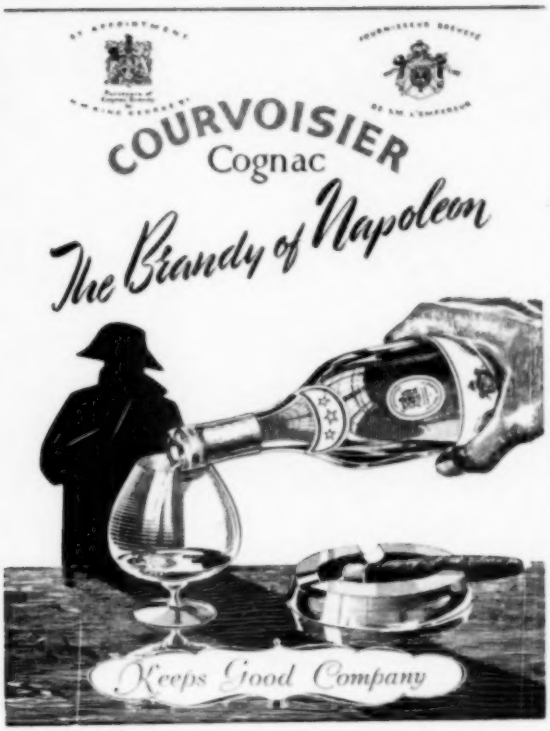
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# full joy of coffee-drinking!

**Hear this . . . the tin says "fre-s-sh"!**

You listen the next time you pierce the air-tight top of a Maxwell House Coffee tin—that "fre-s-sh" proves the coffee inside has kept its just-ground freshness.

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A big thing in your life . . . the *extra*-flavour of mellow Maxwell House Coffee! It's the result of the perfect roasting, the skilful blending of many fine, 100% pure coffees.

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